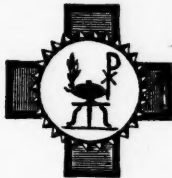


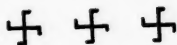
RECORDS ^{OF} THE PAST

VOL. V



PART IV

APRIL, 1906



THE PILLAGER INDIANS

A LONG, deep, clear and very cold body of water called Burntside Lake, north of Lake Superior, near the Canadian boundary, contains, among over 100 other beautiful islands, a certain sunny islet that is of great interest to the archæologist.

The largest islands are covered with a growth of pine, balsam, cedar and birch trees so dense that the sun never penetrates it. Others are clean, solid mounds of granitic rock strewn, now and then, with boulders of jasper and practically devoid of vegetation. Others still, half-clad with underbrush, produce strawberries, wild roses, blue berries and wild currants in size, quality and luxuriance that are unknown in more southern latitudes.

The magnificent waters of this lake, known to be over 1100 ft. in depth, swarm with land-locked salmon and other cold-water fish; the remote bays, at nesting time, teem with wild ducks, brant, geese and other water-fowl, and the inlets are covered with pond lilies and lotuses of unusual size and fragrance, or (if shallow) with rank crops of wild rice.

These islands and waters constitute the hereditary home of the Pillager Indians, who are pagans.

Many years ago the government, having sold their ancient home lands south of the Canadian boundary, undertook to remove the Pillagers to the Leech Lake country of Minnesota; but the hereditary

chief, the members of his family and a band of immediate followers remained in the haunts which they have occupied from time immemorial, notwithstanding the title to those parts which lie in the United States had passed to the pale faces.

One of these islands (known as Flower Island) is, as it has been for generations, the seat of the Pillager kings. On it sleep, according to tribal tradition, over 50 successive Pillager rulers, the ancestors of the present chief or king, who, he says, must have reigned an average of 30 or 40 years each, as he himself has been chief for more than half a century.



PILLAGER INDIAN (PAGAN) CHURCH, FLOWER ISLAND, LAKE SUPERIOR

Think of a dynasty extending over a period of perhaps 20 centuries!

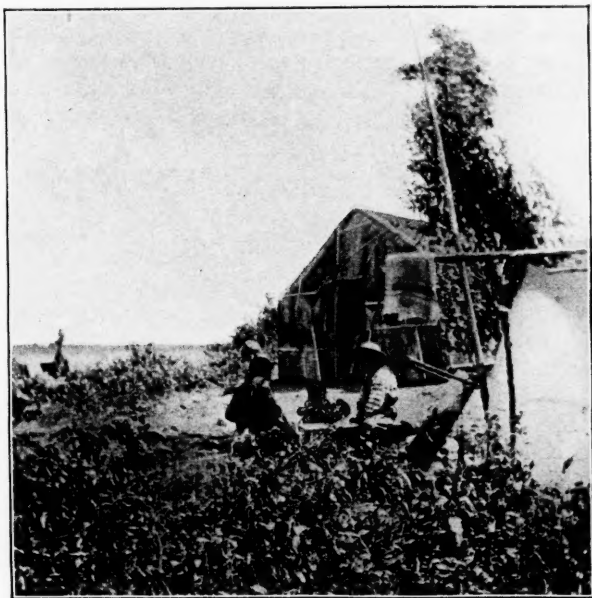
The more modern graves are carefully roofed with cedar bark, which, when kept dry and away from the earth, is almost imperishable. The very ancient graves have been essentially obliterated by the ravages of the elements. At the head of each of the traceable graves is carved the peculiar heraldic insignia of the king who sleeps beneath, and above him are placed receptacles for the *mah-no-min* (wild rice), fish, berries and other food which are brought annually by the related members of the tribe to appease, as they suppose, the hunger of the departed.

Between the present regal lodge and the tombs of the ancient kings stands a long structure the frame of which is composed of bent ribs of riven cedar (as shown in the illustration) which may be called

the arch-diocesan church or temple of the nation. It is not over 8 ft. in height but something like 20 ft. in width and 60 or 70 ft. in length.

Next to the walls on the inside of the temple is a pathway or walk of sand, bark and gravel extending the entire circuit of the structure. At either end, on the inside of the circle formed by this path, is a god—Manitou. One god is a rude, bluish-black bird of carved wood mounted on a post—the Evil Spirit. The other is a white bird of equal size and also on a post—the Good Spirit.

No other temple is permitted. This sacred structure always is erected on the chief's lands and near his home.



PILLAGER INDIAN CHIEF'S TEPEE, FLOWER ISLAND

At certain seasons, led by the king himself, the bucks march round and round the black and white gods, gesticulating and chanting in a most weird and mournful manner, from night till morning and morning till night for several days in succession, until the strange rites of the tribe are complete; while near a fire at the entrance to the temple a solemn old buck beats the ceremonial tom-tom with unceasing monotony. The squaws have no part in these ritualistic performances, and apparently no right to be interested in them. With the Pillagers, as in ancient times in other lands, the law is, "Let your women keep silence in the churches".

The present king states that these ceremonies, which are necessary to bring fish, fruit, rice, rabbits, pheasants, victory and health for the ensuing year, have never been changed by his people.

"My fathers were created here," he says, "but once, many ages ago, they were driven farther to the south by too much water. When the great flood dried away they returned and have ever since fished and hunted and buried their fathers here".

Does not this tradition refer to a great glacial movement? All of the rocks and rock islands in the vicinity bear the unmistakable evidence of apparently two or three glacial movements.

On these islands have been found copper and flint spear and arrow heads, and numerous specimens of the finest prehistoric pottery. Copper, of course, is obtained on the shores of Lake Superior, but the flint spear and arrow heads must have been brought from points several hundred miles distant. The pottery cannot be entirely of local manufacture because it is of three very distinct colors: brownish black (very hard and fine-grained), yellow and pale brick-red.

The rim fragments of a sort of tub found here described a circle over 30 in. in diameter, and the smaller piece shown in the illustration (both specimens from Flower Island) is a segment of a recep-



FRAGMENT OF BLACK POTTERY

tacle that, if of a depth proportional to its circumference, must have had a storage capacity of not less than 15 gallons—an unusually large prehistoric vessel.

The larger and blacker piece is from a dish that would not hold over 6 quarts.

The king says that all of the islands in this section are or formerly were strewn with fragments of this character, but he does not know who made them. His people, he assumes to know positively, did not make them, and the story brought down by his fathers is to the effect that ages ago Pillagers exchanged fish, rich and skins for vessels of this character with wealthy and friendly Indians from the far south who perished long ago—so long ago, he says, that the names of the people and the place of their abode have been lost.

Coal measures have been uncovered in Alaska and large clay vessels are found on the rock islands north of Lake Superior. Will not the careful man of science trace these prehistoric vessels, as he can, to the original clay beds from which they were produced? That will be a step, and perhaps an important step, in the direction of identifying their original manufacturers.

Personally I do not believe that either the prehistoric pottery or the prehistoric mounds found in profusion mostly in the Mississippi Valley are very old, or that they are destined long to remain strictly prehistoric.

Flint and copper implements and pottery are not found beneath or naturally imbedded in the glacial debris. They are on top of it, and frequently connected with the mounds. Therefore, these earthworks cannot be and probably the implements are not preglacial.

If the theory which I have elsewhere undertaken to set forth be true, that the popularly so-called glacial epoch is merely one of a succession of vast glacial seasons of fixed periodicity, like our annual winters, and that (having relatively like solstices of spring, summer and autumn) it is about 12,500 years waxing and 12,500 years waning; then the people who erected our prehistoric mounds and made and used the pottery found in them and on Flower Island were active not more than 5,000 or 6,000 years and perhaps as recently as a very few centuries ago.

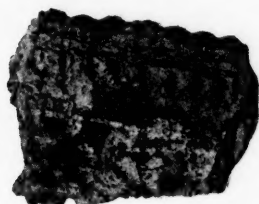
A people may completely lose both arts and language more easily and more quickly than is popularly supposed, as witness the 10,000,000 negroes in the United States, the first handful of whom came to these shores less than 3 short centuries ago. They do not possess even a syllable of their mother tongue nor a tradition of Africa.

Thus we may be led to believe that where, as with primitive peoples, no written records exist, history and tradition perish with the obliteration of tribal arts and mother tongue.

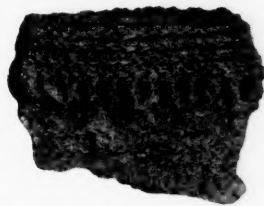
Undoubtedly, if half as much money as is being expended in the excavations of Africa and Asia Minor were placed in scientific hands for the purpose of uncovering pre-Caucasian civilizations in America, the results would be even more definite and satisfactory, and perhaps more valuable.

FRANK ABIAL FLOWER.

WASHINGTON, D. C.



INSIDE



OUTSIDE

FRAGMENT OF RIM OF LARGE JAR



RELIEF FROM AUGUSTUS' ALTAR OF PEACE

AUGUSTUS' ALTAR OF PEACE

ROME of to-day is always ready and eager for some new resurrection of the evidences of the glory of her ancient history. For the past 7 years, the excavations in the Forum have served to keep alive popular interest and anticipation, but recently attention has been turned to excavations on the little street of S. Lorenzo in Lucina, a few yards to the west of the Corso, on what was soon shown to be the site of the Ara Pacis Augustæ, Augustus' Altar of Peace. When Cæsar Octavianus, the later emperor Augustus, turned his eyes toward Rome after the Battle of Actium B. C. 31, he faced, as master of the Roman world, a problem the solution of which demanded greater powers than he had up to that time been called upon to display. The wounds made by the civil wars were to be healed and peace was to be restored throughout the entire Roman world. Order was to be brought out of chaos in the governmental control of Rome, Italy and the provinces. It was not until 13 B. C. that Octavianus could consider that all these aims had been achieved. Then he returned to Rome with all the world at peace. In the enthusiasm of the moment the Senate decreed that an altar should be erected to Augustus in the Senate House, but the emperor showing his repugnance to this worship of his people, preferred to glorify his deeds rather than himself and dedicated the altar to the Divinity of Peace.

Our knowledge of this altar comes from Augustus himself. In the summary of his life work, which Suetonius tells us he caused to be cut in bronze and placed in front of his mausoleum in Rome and of which we have a reproduction on the walls of a temple of Augustus and Rome at Ancyra in Asia Minor, he tells us "that he returned to Rome from Spain and Gaul in the consulship of Ti. Nero and P. Quinctilius (13 B. C.) after everything in these provinces had been arranged as he desired. Then the Senate out of thankfulness for his safe return dedicated an altar in the Campus Martius to the divinity Pax Augusta upon which magistrates, priests and vestal virgins might offer a yearly sacrifice." Then in the fragments of calendars we find festal days assigned to the cult of the Divinity of Peace. The statement given with July 4 is "because on this day in the consulship of Nero and P. Quinctilius (13 B. C.) the altar of Peace was founded by Augustus" and with January 30, "because on this day in the consulship of Drusus and Crispinus (9 B. C.) the altar of the divinity Pax Augusta was dedicated." Four years and a half then elapsed from the laying of the corner stone to the completion and dedication of the new sanctuary. It is noticeable also that there are two feasts of Peace, one in summer and one in winter. With the exception of a reference to the bringing of victims to this altar, in Ovid's *Fasti* and in the records of the Arval Brotherhood; and of the representations on the coins of Nero and Domitian, there is no information concerning the altar coming to us from ancient days.

In the middle ages the site of the altar was covered with rubbish and a cemetery which belonged to the adjoining church of San Lorenzo took its place. This cemetery dating in the latter part of the VIII Century, was about 10 ft. below the present level of the city.

In the XIII Century this also disappeared and over it and the Altar of Peace beneath, Cardinal Hugh Evesham, titular of the adjoining church, built his palace, which finally reached the hands of the Ottoboni branch of the Ludovisi family in whose possession it remained until 10 years ago when it became the property of Signor Almagia.

Mention of the discovery of beautiful reliefs on or about this site has been made on at least 3 occasions, twice during the XVI Century and once in 1859.

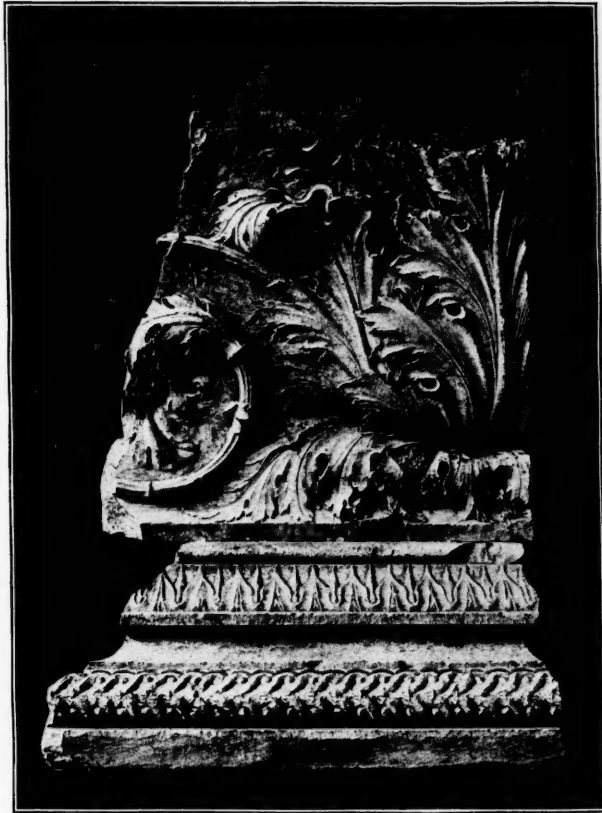
In the early part of the XVI Century, certainly before 1530, five reliefs of remarkable beauty were brought to light and were placed in the Palazzo Capranica. In the correspondence of Cardinal Ricci de Montipulciano, who resided at Rome in the Villa Medici and served as the antiquarian agent of that famous family, there is a reference to the second find. Early in 1569 he wrote to the secretary of the Grand Duke Cosimo of Tuscany that he had secured 9 large blocks of stone with reliefs on two faces. These he had sawn in two for ease in transportation. Only two appear to have been sent to Florence at this time but two others were cut and returned to the owners of

the site and the remaining 5 were stored in the Villa Medici. In 1584 the Medici purchased the Capranica collection which contained the 5 reliefs first discovered. These were taken to the Villa Medici, fantastically restored in stucco and set in the garden front of the Casino, now the French Academy, where they may be seen to-day. Those discovered in 1568 and now in the Uffizzi Gallery were restored in marble but did not reach Florence until 1780. When Duke di Fiàno in 1859 strengthened the foundations of his palazzo on the south side, a number of panels were brought to light but were not recognized as parts of the Ara Pacis. Some were placed in the vestibule of the palazzo and remained there until 1898 when they were purchased by the Italian government and set up in the Museo delle Terme, others were left underground because of fear of undermining the houses in the vicinity. Of the find of 1568 one of those left in the court of the palace was cut in two in the time of Cardinal Ottoboni; and the outer half, with a scene of the sacrifice, was sold to the Vatican, but the other side was bought by a stone cutter who used it for a grave-stone of Monseignor Poggi in the church of the Gesù. This was accidentally discovered in March, 1899, and likewise removed to the Museo delle Terme. Finally there are 3 other pieces of which we have knowledge, one in the Louvre, one in Vienna, both extant, but a third taken to England disappeared, not however, until a drawing was made which shows that it had been largely restored.

It was early recognized that many of these pieces formed part of one monument, but Frederick von Duhn in articles in the *Annali* first claimed that the various fragments belonged to the Ara Pacis. Professor Petersen enlarged and corrected the work of von Duhn in an elaborate monograph published in 1902. This production led the municipality of Rome and the Ministry of Public Instruction to approach Signor Almagia and request the privilege of excavating beneath his home. His permission was readily granted, and excavations began in August, 1903, but ceased in February, 1904, because of lack of funds. Fragments were removed from time to time and the sub-structure, 16 ft. below the street level, was partially laid bare. Vaulted passages have been constructed so that it is possible to walk along the foundation on two sides, the east and the south. At the end of one of these passages there may be seen to-day, partially embedded in earth and rubbish, a most beautifully carved panel showing the sacrificial procession; a companion of those in Florence, which it is impossible to remove at present because this would undermine the foundations of the Palazzo.

The recent excavations make known to us the ground plan of the altar. It consisted of a platform $3 \frac{1}{4}$ ft. high, measuring $19 \frac{1}{2}$ by $11 \frac{1}{2}$, made of blocks of tufa approached by steps on four sides, both originally covered by marble slabs. This was in the middle of a sacred area 38 ft. long and 35 ft. deep, enclosed by walls forming a marble screen, beautifully adorned in relief. Great marble blocks on the level of the lower step formed the support of the enclosing walls,

which consisted of blocks of Carrara marble 2 $\frac{1}{2}$ ft. in thickness, about 12 ft. high and carved on both faces. In the IV Century a brick wall was built about the altar and, as the level of the city had at that time risen about 7 ft., steps were built on the east side, toward the Corso or old Via Flaminia. On the marble blocks originally forming the foundation of the enclosing walls, there may be seen discolorations showing the position of the jambs of the doors and indicating a doorway of about 11 $\frac{1}{2}$ ft. in width. The surface of these



ACANTHUS LEAVES FROM AUGUSTUS' ALTAR OF PEACE

marble blocks is also scratched in circles which were used by the youth of Rome for their games, at a time when reverence for the altar had diminished or disappeared. The ground plan also indicates a doorway on the west side and 5 marble steps of low tread up which animals for the sacrifice might readily be led. The front of the altar was probably on the east or Via Flaminia (Corso) side, inasmuch as steps were placed here in the IV Century and as in this doorway

pains were taken to conceal a channel cut in the marble for carrying off the water, whereas a similar channel is in plain sight and mars the surface of the west doorway. Information as to the form of the enclosing walls is obtained from types of coins of Nero, showing the east face, and of Domitian, showing the west face, also from various extant panels and fragments. It has been possible to set up a partial restoration in the Cortile of the Museo delle Terme, which archaeologists in Rome hope in the future to make very nearly complete. From the coins we learn that pilasters stood at the corners of the enclosing walls and formed the jambs of the doorways. The upper panels of the exterior were filled with figures in relief, representing divinities appropriate to such an altar or individuals engaged in the sacrifice or taking part in the sacrificial procession.

The lower field was filled with richly blooming plants and running vines. On the inner side in the upper panels were wreaths and garlands of fruit and flowers hung from the heads of bullocks; the lower portion was cut in panels in imitation evidently of wood construction, perhaps of an arbor. The recent excavations on the site of the Altar of Peace have not only made known to us the ground plan of the monument, but have brought to light fragments of the base, large sections of the panels engraved in vines and flowers and mutilated figures of the procession and of the sacrificial scene. The ornamentation of each panel of the lower part of the wall consisted of a plant system originating in a group of great acanthus leaves. Plants growing out of the acanthus leaves wind gracefully to the right and left and end in buds or rosettes, or with the main stem support swans. In each system there are pairs of these swans with outspread wings and with head and long neck turned away from the body. The swans appear here as sacred to Apollo, the patron divinity of Augustus. On some leaves there are seen lizards, snakes, frogs and crickets. The appearance of the frog and the lizard is accounted for by some in accordance with the story of Pliny, that when the portico of Octavia was built two architects, Sauros (Gk. lizard) and Batrachos (Gk. frog), were not allowed to place their names on the monument and carved a lizard and frog on the columns so as to secure immortality. It is an interesting fact that a lizard and frog are seen on one of the columns in San Lorenzo Fuori le Mura which are said to have been taken from the portico. Pliny's story has been questioned, for Vitruvius declares that Hermodorus was the architect of the portico. Pliny's theory does not explain the appearance of all these little creatures, and it is more probable that the artists intended to represent plant and animal life of simpler form enjoying and sharing in the blessings of peace.

One of the most beautiful reliefs of the upper panels is that representing Tellus, Mother Earth.* On a stone seat reclines a queenly woman holding a child in a motherly way on the left knee. Another

*See frontispiece.



RELIEF FROM AUGUSTUS' ALTAR OF PEACE

child is kneeling by her side held close to her by her right hand. A thin garment, veiling her bosom, has slipped from her neck on the right side and a rich mantle is laid over the loins and lower limbs and is also drawn up over the head and back, not covering the folds of the hair, but serving as a frame for the profile. Two young men appear on either side, the left one on a swan and the other on a fantastic sea dragon, typifying respectively air from the land and wind from the sea. The garments which cover their lower limbs are blown out behind by the wind and form a circular frame for the upper portion of the body.

The earth goddess with children about her is not new in art, nor are divinities borne aloft by swans and dragons conceptions hitherto unknown, but Professor Petersen has suggested that the

union of Mother Earth, the winds and the water in one composition may be due to the lines (29-32) in the *Carmen Sæculare* of the poet Horace, who undoubtedly saw this monument.

Of the various panels representing the sacrificial procession, those in the Uffizzi Gallery picturing the members of the imperial family are the most interesting. In one of these there are two family groups, both marked by the presence of husband and wife. The tall young man on the left is Drusus, who died in B. C. 9, greatly mourned by the emperor and by the people. He wears a military cloak as he has left his command in Rhætia to attend the dedication of the altar. His wife the beautiful Antonia stands immediately before him and their conversation is interrupted by the warning gesture of the figure between who calls for silence (*favete linguis*) lest they mar the sanctity of the occasion. The child at their feet is either Germanicus or the later emperor Claudius. The group to the right may be Tiberius and his wife Julia whom he, much to his disgust, was compelled to marry after the death of her former husband Agrippa. The wife may be the sister of Antonia in the first group, then the husband would be L. Domitius Ahenobarbus the grandfather of Nero.

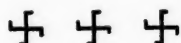
Agrippa played a very important part in bringing about the reign of peace and we should expect to find him among the members of the imperial family. The central figure in another panel has been recognized as Agrippa because of the distinction suggested by the pose and the countenance. Some see here a sadness of expression natural to one who has suffered much or intended to suggest the departed soul. He is preceded by a young man who bears on his shoulder the official axe, for Agrippa appears here as a pontifex. The boy grasping his toga is Lucius Caesar, his son, and the beautiful woman on his left may be Julia his wife, or Vipsania Agrippina his daughter, whose husband, Tiberius, we are now tempted to take from the other group and place beside her. Two flamines or priests of special cults are seen in the corner of this panel. They wear the insignia of their office, the cap with the apex and the peculiar cloak. This group of priests is continued on the panel still buried under the ruins of the old Palazzo on the Corso. [see p. 104].

These magnificent picture reliefs are the first examples of the superb imperial art which is still further illustrated and glorified by the sculptures on the arches of Titus and Trajan. In the imperial period Greek and Roman art, independent in origin, met and produced a new style. Greek artists were called upon by the Romans to produce portraits and portrait busts and the Greeks replied by giving an exact reproduction of nature. The head of the boy Augustus found at Ostia and the statue of the same emperor from the villa of Livia at Prima Porta, now in the Braccio Nuovo, are illustrations of this art of portraiture. In this representation of the imperial family and the Roman aristocracy taking part in the procession, we have a series of historical portraits. There is evidence here of the modeling in

clay and the importance of gem engraving is seen in the heads of the background which are cut in the manner of cameos, and again in those in the foreground which show in full relief. In these reliefs are found the primary elements of style of the Roman triumphal art, which reached its acme in the II and III Centuries A. D., and which finally gave rise to the continuous method of representation which played such an important part in mediæval art even down to the time of Michael Angelo.

JAMES C. EGBERT.

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AMONG THE RUINS OF EPHESUS

LEAVING the Smyrna-Aidin railway at Ayasalouk, a village of 300 or 400 inhabitants, the first object which particularly attracts attention is an aqueduct stretching from the mountain, half a mile distant, across the plain, by the modern village, where it is 25 or 30 ft. above the ground. Many of the arches are gone. Upon the piers or arches still standing, storks have built their huge nests of sticks, and their occupants sit, or stand on one foot, unmindful of the traveler who passes beneath them. This aqueduct is comparatively a modern structure, built of Roman bricks. In length and breadth they are nearly the same as American bricks, with a thickness of about an inch. They are red, very hard, and easily recognized, whether in the ruins of the baths of Caracalla at Rome; in the Roman remains at Old Sarum, near Salisbury, England; or in this picturesque conduit on the Ephesian plan. The aqueduct was built to some extent from older structures, for in the brick-work are set many blocks of white marble, some of which are beautifully inscribed with Greek characters, still sharply defined, although exposed to the sunshine and storms of centuries. These blocks have been utilized promiscuously, some of them with the inscriptions upright and others the reverse.

Westward through a mingled mass of weeds, bushes and crumbling remains of buildings, we climb a rugged hill to the castle of Ayasalouk. It crowns the northern and highest part of a mile-long ridge, and evidently was a fortress of great strength. It is mainly built of brick, painted red and white, in the Saracenic style, and is deserted.

The accompanying view is of the entrance to this interesting fortress, from which the traveler looks out upon the plain of Ephesus to the Ægean sea.



ENTRANCE TO ANCIENT FORTRESS

Through this wide stretch of alluvium, the Caystrus meanders and the plain has greatly extended its limits seaward since the ships of the Greeks and Romans crowded the Ephesian harbor. To the left, a mile and a half away, lie extensive ruins, the intervening fields doubtless concealing many valuable works.

Descending the south-western part of the ridge, we reach the ruins of the church of St. John, the Evangelist. It was once converted into a Mohammedan mosque, and the Saracens added a fine marble front, with a beautiful stalactite portal. Its roof is gone. The walls have been rent by earthquakes and it is deserted and crumbling, but how interesting! Within are heaps of debris, and we make our way through tall weeds, over fragments of columns, bases and capitals, and enter a room where two pillars remain standing—monoliths of syenite, 6 or more feet in diameter. A large fig tree has grown close to one. It is remarkable in how many widely separated places we find beautiful, and in many instances massive columns brought from the quarries of the Upper Nile. In the Cathedral of St. John at Tyre, on the Lebanon, beyond the Jordan, and in the ruins of this once ornate and historic church, finely-wrought, ponderous syenite columns report to us the skill and enterprise of far-away times and peoples.



FORTRESS, ST. JOHN'S CHURCH AND RUINS OF TEMPLE OF DIANA

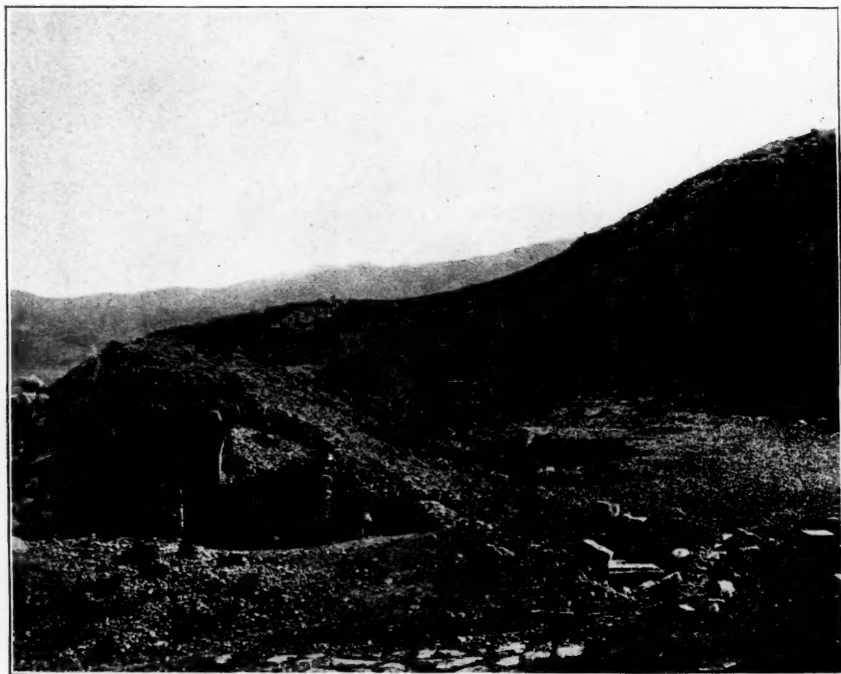
One tradition states that St. John was buried under this church. Within its walls the famous third Ecumenical Council of Ephesus was held, A. D. 431.

We are allured to a large excavation which we enter and find ourselves standing among the shattered remains of a great edifice. Fluted drums, columns, heaps of white marble fragments—some finely carved and others very large—rest upon a floor depressed 12 ft. below the surface of the plain. We are on the site of the temple of the "great goddess Diana."

A half-century ago the precise location of the temple of Diana was conjectural. In 1858 Mr. John T. Wood, who had been civil engineer on the Smyrna-Aidin railroad, began excavations at Ephesus to find the place of the temple. In removing the refuse from the great Theater, he found a number of inscriptions one of which gave a clue to the desired discovery. The Magnesian gate was reached, from which Philostratus, a Greek writer, states that a covered way led to the temple. Outside the gate Mr. Wood found, 11 ft. below the surface, an ancient road leading towards the northeast, with a row of square piers at the side, which evidently once supported the covered way mentioned. Explorations along this road were continued by him for 3 successive years. One of the inscriptions stated that pro-

cessions from the temple entered the Magnesian gate and returned by the Coresian gate, which he also found, and he concluded that the temple must have stood at the junction of these two roads. Carefully noting where they would meet and digging down at that point, he struck the angle of a wall upon which he found an inscription stating that the Emperor Augustus had rebuilt the court wall around the temple of the goddess Diana. Subsequent excavations thoroughly identified this place as the site of the celebrated temple.

In the foreground of the accompanying view are some broken fragments of the temple of Diana. Just beyond is the church of St.



THE STADION—EASTERN PART

John; and, on the left of the background, is the Fortress crowning the summit of the hill. Here is a place to linger.

The hillock called Mt. Prion is not far away. It is of white marble and, with an adjoining elevation, was the quarry for the ancient city. In its sides are numerous cavities, one of which has the reputation of being the cave of the Seven Sleepers.

Ascending the hill-side we reach the upper edge of the Stadion. Its massiveness impresses us. In shape it is like a horseshoe magnet. It is nearly 700 ft. long and 200 broad, with ranges of rock-hewn seats which would accommodate 76,000 people. We look down the long rows of seats sinking tier below tier to the arena. No throng

is there, but silence reigns everywhere unbroken save by the clatter of our horses' feet as we descend to the great inclosure and ride to the entrance at the western end.

The southwestern gate is in a good state of preservation. Standing before it, one looks over much of what remains of Ephesus of 20 centuries ago. A little to the north are extensive ruins of what was called the palace of the town clerk. A few rods westward is a slight eminence strewn with marble fragments of the temple of Jupiter Serapis. In the same direction, half a mile away, rises a long ridge called Coressus. Along its summit, for a mile and three



THE THEATER

quarters, runs an ancient wall of polygonal blocks of stone. The intervening space is crowded with brick, fragments of cement, ruined arches, broken columns, capitals and architraves,—a spectacle of desolation,—but witnessing to the extent and grandeur of the city in its palmy days. Nearly half-way to Mt. Coressus is a low, marshy tract where once was the harbor. On the northern edge of the marsh is a copious spring with sufficient supply for a city.

Leaving the entrance of the Stadion we come to a large mass of marble which is said to have been once used as a baptismal font. A little beyond it, on the slopes of Mt. Prion, we find the Theater mentioned in the Acts of the Apostles. The debris has been removed

revealing much of the beauty, richness and magnitude of this structure. In front of it is a street whose pavement is furrowed with the marks of chariot wheels. At the foot of the mountain a confused mass of cornices, capitals, fluted columns and large square blocks of marble marks the spot where a temple in honor of Claudius once stood. Southward around Mt. Prion we pass ancient baths and a small theater called the Odeum, in which poets and musicians submitted their works for the public approval and contended for the prizes. Partial excavations have revealed a large number of granite columns, marble seats—some with inscriptions—and a profusion of sculptured fragments. Eastward, on a line with an ancient road which now lies deeply embedded in rubbish, is the reputed tomb of St. Luke, having a bas-relief symbol of the ox and the cross. On our left is the ruin of the Gymnasium. Great masses of brick and stone project at regular intervals from the surface of the ground, with here and there an arch, the whole covering more than an acre.

Soon we reach the triple or Magnesian gates through which passed the road to the city of Magnesia, 15 miles southeast of Ephesus, in the valley of the Meander. Each gate is 8 or 10 ft. wide, and the old pavement has been uncovered. We are in the Via Sacra leading to the temple of Diana. Extensive excavations have been made on a line with this road, exposing the substructures of numerous buildings and many sarcophagi finely sculptured and inscribed with Greek characters; while on the left are numerous open tombs,—the whole a great necropolis.

We re-enter the rich plain. The walls inclosing the road are largely formed of fragments of marble pillars, statues, entablatures, etc. Again we are under the ruined aqueduct. We turn thoughtfully away from Ephesus, so full of sacred and secular associations, and whose wealth of ruins, made available by the spade of the archæologist, casts new light upon the revealed Word and the history of the Christian church.

JOHN EASTER.

CLIFTON SPRINGS, N. Y.

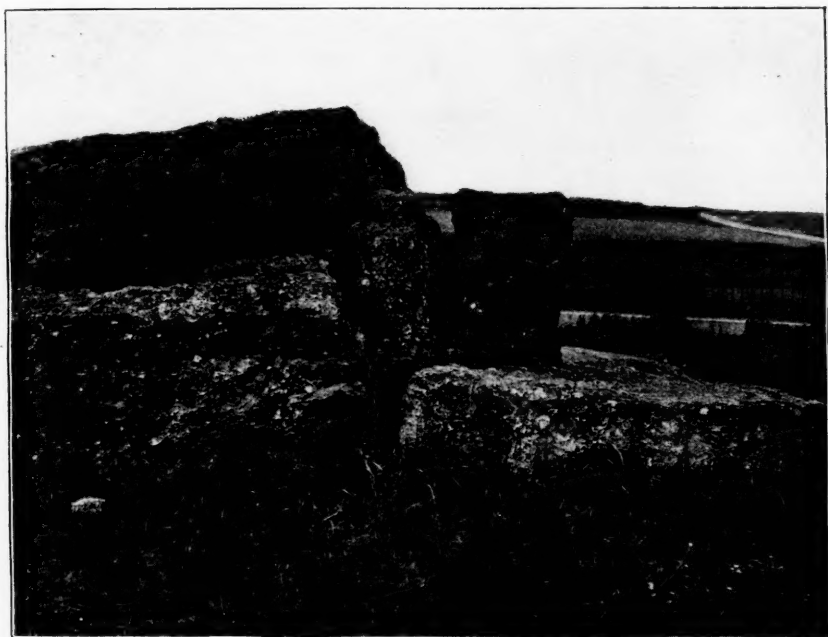


THE DOLMEN OF WERIS*

NEOLITHIC man, as we know, practiced the worship of the dead and deposited their bones, sometimes in natural grottoes, sometimes in artificial caves called *dolmens*, built of huge blocks of rough stone of tabular form, most frequently covered with earth.

We still have in Belgium two good specimens of these monuments, both situated at Wéris, near Barvaux-sur-Ourthe.

*Translated from the *Bulletin des Musées Royaux des Arts Décoratifs et Industriels a Bruxelles* for RECORDS OF THE PAST, by H. M. W.



DOLMEN OF WERIS, BELGIUM

The one which is now represented in our section by a splendid model $\frac{1}{4}$ natural size made of "staff" and painted, is known as the older of the two. It was first brought to the attention of archæologists by Geubel, then by Daufresne de la Chevalerie, some years ago.

Completely uncovered to-day, it rises in the center of an extensive plain, and is formed of large blocks of a conglomerate of the region. It measures about 10 meters in length. Belonging to the State since 1882, it has been recovered from its ruins and surrounded by a railing with very poor effect.

The uncovering of the second dolmen dates from 1888.

The indications of comparative archæology allow us to assign to these monuments an age of about 4000 years. Our two dolmens or covered graves would be, according to Montelius, the equivalents of the stone coffins of the IV Scandinavian age, which he places between 2100 and 1700 B. C.

BARON ALFRED DE LOE.

ROMAN BATHS IN LONDON:—In Ivy Lane, Newgate street what has the appearance of being a Roman bath has been uncovered. It is a room 18 ft. by 12 ft. by 5 ft. and is lined with white tiles. A flight of marble steps leads down to it.

THE PALESTINE EXPLORATION FUND

IT is a striking fact that, while all the work of the excavator is done in the scientific spirit, the constant result is the confirmation of the Scriptures. Nothing of this nature has happened more significantly than the discovery of the great stele of Hammurabi, showing him at the head of his code of laws. A cast of the stele has been placed in the Harvard Semitic Museum and its efficient director, Professor D. G. Lyon, has been giving lectures on it, his specialty being Assyriology. Here is the Amraphel of Genesis XIV, giving his own history and a full, indirect description of the civilization of his time, which is about 2250 B. C.

In Genesis XIV Amraphel is named at the head of four kings who led the divisions of a great army. Amraphel is spoken of as "King of Shinar," by which name the Hebrews knew Babylonia. He and his allies came because of the refusal of the people of the lower Jordan valley to pay tribute any longer, after having done so for 12 years. The 13th year they sent no presents. The next year came this strong force and conducted a skillful campaign by first fighting successful battles on the east, south and west of the rebellious cities, and then coming to them at the last. The battle was soon decided in favor of the Babylonians, and they started off carrying the people into exile, as they did afterwards with the Jews, probably intending to send colonies of their own people to occupy the fertile valley. But Abraham frustrated their plans and the cities soon fell by their own wickedness rather than by foreign foes.

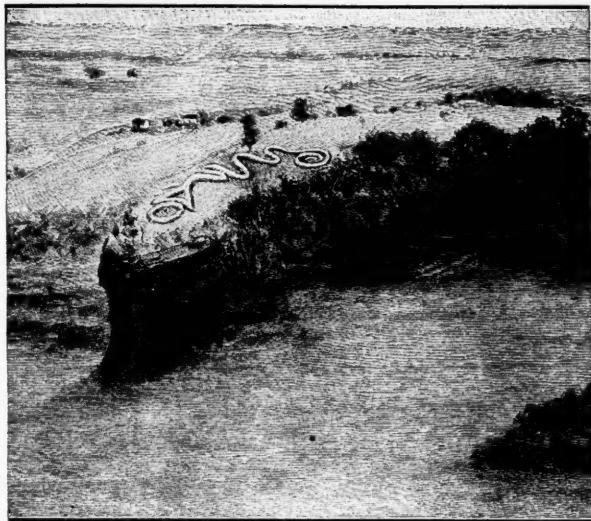
It was formerly thought that these cities lay at the southern end of the Dead Sea, but they are now thought of as located at the northern end, near the little city Zoar which has been identified. Certain mounds described by Dr. Selah Merrill in his volume *East of the Jordan* probably represent these cities, but the difficulty of excavation in so hot a district will be very great.

THEODORE F. WRIGHT, *Hon. U. S. Sec'y.*

42 QUINCY STREET, CAMBRIDGE, MASS.



ROMANO-BRITISH RELICS IN WINCHESTER:—The region in and around Winchester is rich in Romano-British relics. As many of these relics have to do with burials and Roman law forbade interment within towns or cities, it is probable that this was a cemetery. Cinerary and votive urns have been found at various times. In December last two elegant vases were dug up near a railway arch. One, in perfect condition, is in red Salopian ware. The other was broken when found, but is capable of being mended. It is a one-handed vessel in what is apparently New Forest ware.



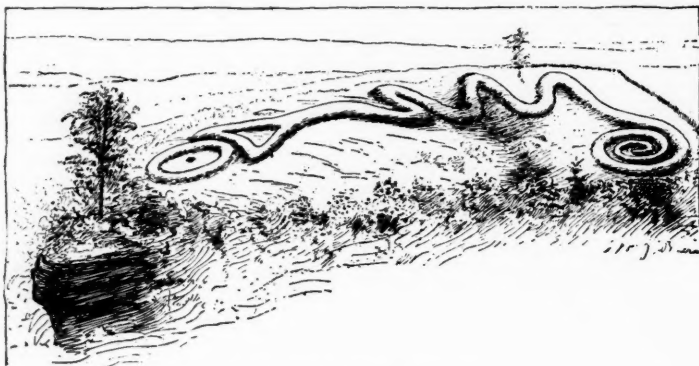
THE SERPENT MOUND

THE SERPENT MOUND, ADAMS COUNTY, OHIO *

AMONG all the monuments left by the Mound-Builders, this one of the serpent is the most curious and interesting. It is situated in Bratton Township, Adams County, Ohio, in a very picturesque and pleasing part of the county. In the upper part of the county a small stream called Brush Creek takes its rise. It is formed by the confluence of three smaller streams,—East, West, and Middle Fork. Their place of meeting can easily be seen from the mound. Along the east side of the creek thus formed, and running parallel with it, is an elevation of land, the summit of which forms a plateau. This plain, rising higher and higher, suddenly terminates at its northern end in a sharp bluff with almost perpendicular sides, averaging 100 ft. in height, whose base is washed by the waters of the creek. This bluff overlooks a sharp, steep ravine, which forms the bed of another small stream. Thus, it will be seen, the bluff presents a ridge or promontory of high land which commands the attention of any one on the levels below. It is upon the crest of this ridge that the graceful and immense undulations of the serpent are laid. On account of the slope of the ridge he is so placed, with a good background, that every part of the immense figure can be seen to the most perfect advantage.

**The Serpent Mound, Adams County, Ohio. Mystery of the Mound and History of the Serpent. Various Theories of the Effigy Mounds and the Mound-Builders.* By E. O. RANDALL, LL.M., Secretary of the Ohio State Archaeological and Historical Society; Reporter of the Ohio Supreme Court. Columbus, 1905. The Ohio State Archaeological and Historical Society. 12 mo. Pp. 125.

Here was a superb inclined stage, elevated before a spacious hill-surrounded pit, miles in circumference and affording ample accommodations for audiences of untold numbers. The serpent, beginning with his tip end, starts in a triple coil of the tail on the most marked elevation of the ridge and extends along down the lowering crest in beautiful folds, curving gracefully to right and left and swerving deftly over a depression in the center of his path and winding in easy and natural convolutions down the narrowing ledge with head and neck stretched out serpent-like and pointed to the west. The head is apparently turned upon its right side with the great mouth wide open, the extremities of the jaws, the upper or northern lying one, being the longer, united by a concave bank immediately in front of which is a large oval or egg-shaped hollow 86 ft. long and 30 ft. wide at its greatest inside transverse, formed by the artificial embankment from 2 to 3 ft. high and about 20 ft. wide at its base. The oval is therefore 120 ft. long, outside measurement, and 60 ft. in its greatest width. The head of the serpent across the point of union of the jaws is 30 ft. wide, the jaws and connecting crescent 5 ft. high. The entire length of the serpent, following the con-

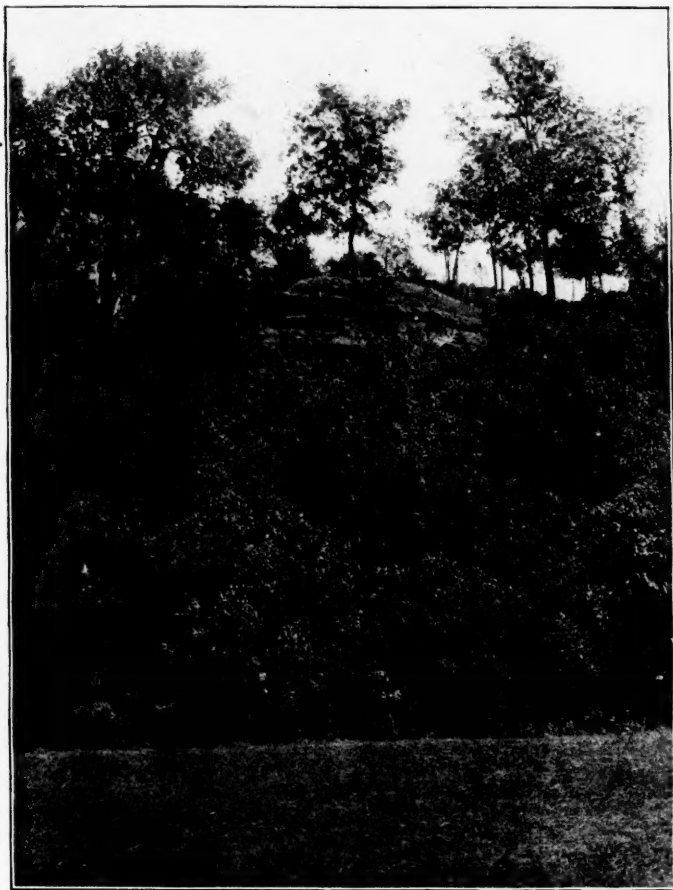


THE SERPENT MOUND

volutions, is 1335 ft. Its width at the largest portion of the body is 20 ft. At the tail the width is no more than 4 or 5 ft. Here the height is from 3 to 4 ft., which increases toward the center of the body to a height of 5 or 6 ft. The air line distance from the north side oval and head to the southern coil of the tail is about 500 ft. The total length of the entire work, if extended in full length from the west end of the oval to the tip of the tail, is 1415 ft. [pp. 10-13].

This wonderful effigy was first discovered in 1845 by Squier and Davis at the time of their extensive studies of the ancient mounds and earthworks in the Mississippi valley. They were wonderfully impressed by it, as every one is who sees it, and their report forms the first contribution to the Smithsonian Institute.

In 1883 Prof. Frederick W. Putnam, of the Peabody Museum, became much interested in the mound. It was situated on ground owned at that time by a Mr. Lovett, and was in a deplorable condition. Prof. Putnam returned to Boston and with enthusiasm pro-



BLUFF ON WHICH THE SERPENT'S HEAD LIES AS SEEN
FROM BELOW

ceeded to arouse the people there to an active interest in preserving it. He secured a contract with the owner that it should not be disturbed for a year, and also obtained an option on 60 or 70 acres surrounding the mound. In 1885 he secured the attention and interest of Miss Alice Fletcher, a wealthy lady interested in such subjects. Through Miss Fletcher's efforts and those of Mr. Francis Parkman and Mr. Martin Brimmer, a sum of nearly \$6,000 was secured, with which Prof. Putnam purchased the property, the title being placed in the names of the trustees of the Peabody Museum, Cambridge. These trustees were Prof. Asa Gray, Dr. Henry Wheatland, Hon. Theodore Lyman, Hon. George F. Hoar, Francis C. Lowell, and Prof. F. W. Putnam.

Following this purchase Prof. Putnam with a corps of assistants spent the summers of 3 years in exploring the immediate neighborhood of the mound, finding a village and cemetery site near by. They also laid out the grounds they had purchased as a park or place of resort for students and visitors. All this was expensive work for which additional money was raised through the efforts of Prof. Putnam. Again through Prof. Putnam's efforts, with the assistance of Mr. M. C. Reed of Hudson, the passage of an act by the legislature of Ohio was secured which exempted the property from taxation, this being the first law which was passed by a legislative body for the protection of archæological remains in the United States. In 1894 Mr. E. O. Randall, Secretary of the Ohio State Archæological and Historical Society, called Prof. Putnam's attention to the fact that the mound was not receiving sufficient attention and proposed that the Ohio Society should assume the care of it. Whereupon Prof. Putnam during his stay at Columbus at the time of the meeting of the American Association for the Advancement of Science (in August, 1899) stated to Prof. W. C. Mills, curator of the Ohio Society, that if the society would accept, repair, and suitably preserve it, he would advise the Trustees of the Peabody Museum to transfer the property as proposed.

In 1900 the secretary of the Society presented the matter to the Joint Finance Committee of the 74th Assembly. That committee recommended to the legislature an appropriation for the repair and care of the Serpent Mound, which appropriation was afterwards made. The Trustees of the Peabody Museum having meanwhile made over the title of the mound and park to the President and Fellows of Harvard College, Professor Putnam brought the matter before the officers of the College, who, after considering it, voted to transfer the property to the Ohio State Archæological and Historical Society. This was accomplished on the 8th of October, 1900. The deed reads as follows:

This conveyance is upon the condition that the grantee corporation shall provide for the perpetual care of the Serpent Mound, and upon the further condition that the grantee corporation shall keep the Serpent Mound Park as a free public park forever, and the non-fulfillment or breach of said condition or either of them, shall work as a forfeiture of the estate hereby conveyed, and revest the same in the grantor and its successors. And upon the further conditions that the grantee Society shall place and maintain in the park a suitable monument or tablet upon which shall be inscribed the record of the preservation of the Serpent Mound and the transfer of the property to the State Society. [p. 109].

From all this it is plain that it is due to the indefatigable and enthusiastic work of Professor Putnam that the mound has been preserved at all, and is now in the careful hands of the Ohio Society. The Society has faithfully carried out its part of the contract, and has built a good house near by for the care-taker. This gentleman, Mr. Daniel Wallace, is most careful and efficient.



SERPENT MOUND LOOKING TOWARDS THE HEAD

The Society has also erected upon the mound, just south of the serpent, a beautiful marble monument commemorative of the discovery of the mound by Squier and Davis, its subsequent restoration by Professor Putnam, and its transfer by Harvard University to the Ohio State Archæological and Historical Society.

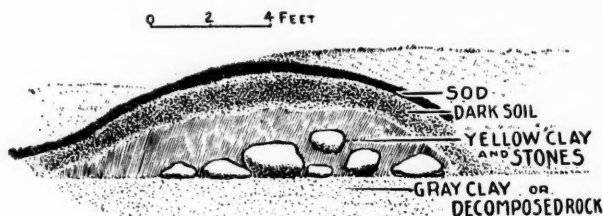
In treating of this mound, Squier and Davis speak of the evidence of serpent worship found among the ancient Celts, mentioning the great temple at Abury, England, which they say is "in many respects the most imposing ancient monument in the British Isles." This raises a most interesting question as to whether the people who have erected the Serpent Mound were of the same stock as those who built the monuments in England. If so, must not the configuration of the land in the northern hemisphere have been different from that of to-day, or how did they reach this country? The idea that they might have been the same people is somewhat borne out by the fact that remains have been found further north in America; as, for instance, the monument found at Mizang's Point, near the Mouth of Indian River, not far from Toronto. This mound is called Otonabee Serpent Mound because it is located in Otonabee township. Prof. David Boyle, Curator of the Archæological Museum at Toronto, thus describes this mound:

The situation is one of the most commanding on the shore, the land rising with a sharp acclivity to a height of not less than 70 or 80 ft. from the water. On the very crest of this point lies an embankment nearly 200 ft. in length, in a generally easterly and westerly direction, one end pointing

a few degrees north of east and in line with an oval mound 23 ft. distant, the longer axis of which measures 50 ft., and the shorter axis 37 ft.

A cut made into the mound by Professor Boyle disclosed two human skeletons in a sitting position. Besides these were found a skeleton and some of the larger bones of the arms and legs; also, at another point, another skull, some dog or wolf teeth, the jaw of some small quadruped some pieces of mussel shells and charcoal, and also a human skeleton, which was lying on its right side. Professor Boyle remarks something singular in the fact that, unlike most of the others found, the head of this effigy points in an easterly direction. It seems strange, but in both cases the idea of the egg is reproduced in connection with the serpent. The Ojibways have seemed to hold traces of such ideas, and that leads to the question, if all these structures might be referred to some ancient Algonquin tribe.

In Wisconsin there are several serpent effigies, at Mayville, Green Lake, Madison, Potosi, and in some other places, and in each case the animal corresponds to the shape of the land on which it was placed. "A Serpent effigy examined by Dr. Peet in Adams



SECTION THROUGH THE SERPENT MOUND

County, Illinois, also answers to the usual conformity of the site." "In connection with nearly every one of these serpent mounds, evidences, more or less clear, and well preserved, exist of altar mounds, sometimes constructed of earth, more often of stones."

Dr. Daniel Wilson, a most learned authority on archæology, speaks of this mound in Adams County as being unique in the New World.

Prof. James Ferguson, another English authority, does not seem at all convinced that it represents an object of worship; but rather to his mind it represents action. What this action is intended to represent, however, he does not venture to say. Prof. Ferguson suggests that it is not improbable that the same people who built the tumuli on the Siberian Steppes may have crossed the quiet waters of the upper Pacific and from there gradually reached Wisconsin and Ohio.

Prof. J. G. R. Forlong, of London, England, in two octavo volumes (*Rivers of Life; or, Sources and Streams of the Faith of Men in all Lands*) has made perhaps the most exhaustive examination of



SERPENT MOUND LOOKING TOWARDS THE TAIL

the origin of various forms of faith and worship ever made by one student. He claims that "Tree worship was the first form of nature worship leading directly to the worship of other objects of inanimate nature, the rocks, the bushes, and even sticks and inert objects." He further says, "The second great deity, . . . is one still most prominent—the *anguis in herba* or mysterious 'stranger in the grass,' who overcame with honied words the fabled mother of us all, and who to the astonished gaze of the primitive race, overcame by god-like power, man, as well as the strongest beast of the field. That as a mere reptile he was 'subtler' as the story says, than every other creature, has not since appeared, but his subtle mode of approach, his daring and upright dash, was pictured as god-like, and in nearly all eastern countries he is still not only feared but worshiped as the 'God of our Fathers,' and the symbol of desire and creative energy" (p. 37). Forlong says further:

He [the serpent] is the special Phallic symbol which veils the actual God, and therefore do we find him the constant early attendant upon Priapus or the Lingam, which I regard as the second religion of the world. . . . It [Phallic faith] enters also closely into union with all faiths to the present hour. . . . We find him in the Vishnas, the Hindoos, and the tales of Vedia Avatars. He is God in eternity, the many coils of the snake representing infinitiveness and eternity, especially so as represented by the Egyptians with tail in mouth. There is no mythology or ancient sculpture in which the serpent does not bear a part. . . . The universality of the serpent worship has long been acknowledged by the learned. It is called Ophiolatry. . . . It has been worshiped in the lowest strata of civilization. In Egypt we see

the serpent under a multitude of symbols and connected with all sorts of worship; also in Assyria and India. We meet him in the wilderness of Sinai, the groves of Epidaurus and in the Samothracian huts [p. 69].

Rev. John Deane, of Cambridge University, England, in a book published in 1833 "traces serpent worship through Babylonia, Assyria, Persia, Hindustan, Ceylon, China, Japan, Phoenicia, Java, Arabia, Syria, Asia, Scythia, the Pacific Islands, Egypt, Ethiopia, Abyssinia, Congo, Greece, Epirus, Thrace, Italy, Sarmatia, Scandinavia, Britain, Ireland, Gaul, Brittany, Mexico and Peru" [p. 91].

Upon this it is proper to remark that the prevalence of identical ideas among primitive peoples is one of the notable things in the world. This is strikingly shown as well in the drawings and conventional patterns woven by simple peoples who have had no training from outside, certainly along these lines; as, for instance, the beautiful conventional figures used by the Esquimaux in the ornamentation of their clothes. The same thing is shown by the Indian bead work, basket weaving, and in Navajo blanket weaving, also by the Philippine mat weaving. If these intricate patterns are a natural expression of an innate love of color and form, why not similar ideas in forms of worship? It would seem to be another argument for the common brotherhood of man. This questioning of primitive man as to the mystery of life, and as to its origin, may well have expressed itself in the symbol of the egg—and the serpent—the former symbolizing its origin, and the latter, on account of its skin-shedding, being suggestive of perpetuity.



STONE SERPENT OF LOCH NELL

An account is given of a serpent in Scotland which was described by Miss Gordon Cumming in *Good Words* for March, 1872, and the poem by Prof. Blackie which accompanied the description by this lady.

Why lies this mighty serpent here,
Let him who knoweth tell—
With its head to the land and its huge tail near
The shore of the fair Loch Nell?

Why lies it here—not here alone,
But far to East and West
The wonder-working snake is known,
A mighty god confessed.

THE SERPENT MOUND

127

Where Ganga scoops his sacred bed,
And rolls his blissful flood,
Above Trimurti's threefold head
The serpent swells his hood.

And where the procreant might of Nile
Impregn'd the seedful rood,
Enshrined with cat and crocodile
The holy serpent stood.

And when o'er Tiber's yellow foam
The hot sirocca blew,
And smote the languid sons of Rome
With fever's yellow hue,

Then forth from Esculpius's shrine
The pontiff's arm revealed,
In folded coils, the snake divine,
And all the sick were healed.

And Wisest Greece the virtue knew
Of the bright and scaly twine,
When winged snakes the chariot drew
From Dame Demeter's shrine.

And Maenad maids, with festive sound,
Did keep the night awake,
When with free feet they beat the ground,
And hymned the Bacchic snake.

And west, far west, beyond the seas,
Beyond Tezcuco's lake,
In lands where gold grows thick as peas,
Was known this holy snake.

* * * * *

And here the mighty god was known
In Europe's early morn,
In view of Cruachan's triple cone,
Before John Bull was born.

And here the serpent lies in pride
His hoary tale to tell,
And rears his mighty head beside
The shores of fair Loch Nell [pp. 123-125].

Much could be written as to the various theories held by different people, but a very good idea has been given by Mr. Randall of the most commonly accepted theory by the persons who have studied the subject carefully. Altogether this little book is the most

authoritative treatise upon the Serpent Mound of Ohio which we have seen, and we can confidently recommend it to the circle of readers of the RECORDS OF THE PAST.



OTONABEE SERPENT MOUND, CANADA

EDITORIAL NOTES

EARTHWORKS ON WHITECASTLE HILL, SCOTLAND:—This group of apparent earthworks consists of 5 separate works in two divisions, about 40 ft. apart. In the first the main fort is oval, 270 by 250 ft. surrounded by a rampart and ditch. An oblong outwork 105 by 80 ft. enclosed within two ramparts with an intervening trench is close by. The curvilinear works were evidently built for defence. The rectilinear works, on the other hand, appear to be indefensible but their purpose is not known.

SARCOPHAGUS FOUND IN ALEXANDRIA:—A tomb cut out of solid rock was unearthed by workmen while quarrying west of the town at the foot of Om-el Kubebeh. A flight of 7 steps from an entrance court 20 ft. sq. leads up to it. The interior is painted and numerous medallions, much defaced, however, are within. The sarcophagus, flanked by two large stone pillars, lies in the south-west corner of the tomb.

THE PRESERVATION OF ANTIQUITIES IN AFGHANISTAN:—At this time when we are struggling to secure protection for the antiquities of our country both in the National and State Legislatures, we must turn to distant Afghanistan to learn wisdom. While we are unable to get legislation, except by indirect methods, for the preservation of our antiquities the Amir of Afghanistan has issued an order for the preservation of the ancient monuments and buildings in his country. Furthermore he makes the Governors of the provinces responsible for the faithful guarding of these archaeological ruins and remains. It seems a pity that with all our boasted high civilization we should allow a country, which most of us consider as semi-barbarous, to surpass us in the recognition of the value of its archaeological treasures.

